on the house

Thirty years ago an unseen horror menaced the frightened occupants of THE HOUSE OF MYSTERY.

In 1945, all in the same year, Basil Rathbone portrayed Sherlock Holmes in HOUSE OF FEAR and Boris Karloff, Lon Chaney Jr., John Carradine, Lionel Atwill, Onslow Stevens & George Zucco were all mixed up with mad brain transplants, werewolves, vampire's blood, etc., in

The tooth is: Ingrid Pitt is bucking to become editor of Fang Mail. You've got to admit she has the teeth for it: buck teeth. (But who cares what they cost when a vamp like that puts the bite on you?)

This house shrieks for itself! (Universal '45.)

HOUSE OF DRACULA & HOUSE OF FRANKENSTEIN.

HOUSE OF HORRORS came next with the late Rondo Hatton as the killer called the Creeper.

Then who can forget the "hot" one, HOUSE OF WAX, in 3D in '53 with Vincent Price in his prime.

In '59 Price was back in the ghost business in William Castle's HOUSE ON HAUNTED HILL.

HOUSE OF FRIGHT in 1960 was another of the innumerable remakes of DR. JEKYLL & MR. HYDE, this time with Christopher Lee involved in the classic of Good & Evil.

The HOUSE OF USHER fell like a California earthquake hit it, also in 1960, with Vincent Price going down with the ship, or rather the house.

Three years later a weird group of freaks caused the inhabitants of THE HOUSE OF THE DAMNED to freak out.

Now—hold onto your heads (Peter Cushing *loses* his during the picture)—a *new* house has moved into the neighborhood and there's a strange thing about it:

No matter how well-to-do its inhabitants may be, sooner or later (and mainly sooner) they always somehow wind up in the . . . red.

bloch-buster

THE HOUSE THAT DRIPPED BLOOD had a midnight Horrorwood premiere that brought out terrorvision cameras as well as the press for cov-

crage of the scar-studded event.

"Queen of Blood" Florence Marly was at the theater with **FM's** editor, who was wearing Bela Lugosi's cloak & ring.

Lugosi's famous co-star in MARK OF THE VAMPIRE, Carroll Borland, was seen in the lobby, posing for pictures with Dr. Donald Reed, creator & leader of the Count Dracula Society.

FM's own photographer of the mon-stars, Walt Daugherty, was on hand (also on foot, claw & tentacle).

Only Robert Bloch, the scripter of the eerie joings, was absent, as he was at home in bed, feeling as bad as M. Valdemar, with a temperature of 103. (And the 103 were hanging around his house, trying to get their temperature back!)

The packed theater enthusiastically applauded the picture at the end of the showing, and here is why:

What the preview audience saw:

epsiode #1

method for murder

One week after renting a house in the English countryside, horror film star Paul Henderson (Jon Pertwee) mysteriously disappears. The Detective-Inspector who is called in to investigate (John Bennett) soon discovers that the house has a sinister record of tragic tenancy. We turn back the clock 2 years and see:

Horror story writer Charles Hillyer (Denholm Elliott) and his wife Alice lease the old dark house from an agent named . . . Stoker.

The macabre atmosphere of the house suits the writer just right and he immediately goes to work with a vengeance. Via his flying fingers & smoking keys of the typewriter (the machine eventually dies of cancer from smoking so much) the author creates a new psycho novel about an insane strangler who roams the countryside in search of victims.

Hillyear names the menace Dominick (Tom Adams) and gradually Dominick becomes more & more real to his creator till Hillyer comes to fear that his creation will dominate him altogether.

Fearing that he will be driven out of his mind by the evil murderer he has conjured up, Hillyear is driven to seek the aid of a sympathetic psychiatrist in order to try to save his sanity.

The question in the mind of the audience is:

Is Dominick the horrifying hallucination of a disintegrating mind?

Or—

A monster materialized from the psyche? (like the awful id-monster of FORBIDDEN PLANET.)

At the preview, Bob Bloch's clever script took most of the viewers by surprise

chiller #2

The second story in THE HOUSE THAT DRIPPED BLOOD is based on "Waxworks" from *Weird Tales* and features ever-popular Peter Cushing in another of his splendid performances, this one particularly hair-raising—or perhaps the proper term is head-losing.

Peter Cushing's eyes almost pop from his head a moment before he gets his own head chopped off in the *Waxworks* segment of THE HOUSE THAT DRIPPED BLOOD.

Christopher Lee suffers necromancy at the evil hands of his absent daughter, who is in another part of THE HOUSE THAT DRIPPED BLOOD—sticking a pin into a part of his image.

You're being *ushered* into a house-warming. (You're expected to bring your own warm body!)

Tenant #2 of The House is Philip Grayson (Peter Cushing), a retired & retiring man.

One day Mr. Grayson visits a small wax museum in the nearby town and is fascinated by the figure of Salome who bears on her plate, of course, the well-known severed head of John the Baptist.

The face of the wax figure bears a strange resemblance to that of a woman once loved both by Philip and his best friend.

An inexplicable compulsion draws Mr. Grayson back again & again to the museum of the dead, always to stare at Salome.

One day his old friend & rival pays him a visit and he too falls under Salome's spell.

Curious as to whom the model could have been, Philip & Rogers inquire of the proprietor, who explains to them that Salome was modelled after his dead wife, after she had paid the penalty for killing his best friend.

In an effort to break the spell, Rogers cuts short his visit with Philip.

But after his friend has left, Philip is drawn back inexorably to the museum—and there finds Rogers with Salome.

But Rogers is no longer a customer of the Wax Museum, admiring Salome—he is a part of the tableau! John the Baptist's head is no longer on the platter—it is Rogers'!

Sensing danger, Philip turns to flee but is confronted by the proprietor.

Too late, Philip realizes that it was not Salome but her jealous husband who was the original murderer, and the insane owner of the waxworks adds one more reluctant head to his collection.

Philip's.

enter, christopher lee

After the horror-inducing house has been vacated once more, it is leased by a widower, John Reid (Chris Lee).

With Lee is his 8-year-old daughter, played by Chloe Franks, and a governess.

The governess is increasingly concerned by the ruthless behavior of the father toward his deli-

Firstime on the scream screen: a cross-eyed vampire!

cately beautiful child. (Lee forbids playmates or even play*things*.)

But if Lee is seemingly cruel he has his reasons . . . and his fears.

When the governess innocently buys the child a doll out of affection, Lee snatches it away and hurls it angrily into the fire. He is afraid of his own child, who reminds him too much of his dead wife—a woman who seems to have been evil incarnate.

Lee's action triggers a storm of hatred in his daughter and the force of her dead mother's evil begins to take possession of her. And what better breeding ground than this weird house with its well-stocked library on the superatural, black magic & witchcraft?

Based on the shudder story "Sweets to the Sweet", the episode has a chilling conclusion when a doll representing her father is thrown by the witch-child into the flames of the fireplace.

the cloak strikes one

The final episode, based on the *Unknown* classic "The Cloak", is black humor at its best as Paul Henderson (Pertwee), star of horror films who has a genuine interest in the supernatural, is dissatisfied with the cape provided him by the Prop Dept. for his new vampire picture and so seeks out a musty old secondhand shop where he finds a cloak more to his liking.

The odd owner of the establishment makes a peculiar remark after the actor has purchased the cape and left. He says to himself: "Now I can die in peace."

Whenever Henderson dons the garment, it has a strange effect on him. While filming a vampire scene with his leading lady Carla Lind (Ingrid Pitt, the new "vamp"), he loses control of his teeth and sinks them *too* far in her throat.

And is reluctant to finish the scene.

Later, at the stroke of midnight, Henderson suddenly finds himself equipped with fangs . . . and floating toward the ceiling!

Reading in the newspaper that both the shop & its owner have been destroyed by fire, Henderson realizes that the old man was more than he seemed on the surface: he was not a simple tradesman but a victim of the curse of . . . Transylvania! His bloodlust was transferred to the cloak . . . and thence to Henderson.

When Carla appropriates the cursed cape, there is a terrifying climax that caused Countess Mora herself (Carroll Borland) to let out a whoop in the preview theater as her famouse flying scene from MARK OF THE VAMPIRE was repeated in reverse (floor to balcony).

The Cloak is a real killer—in both senses of the word.

And THE HOUSE THAT DRIPPED BLOOD is the best from Bloch since he created that immortal character, Jack the Dripper.

END